THE WORDS

OF

THE CREATION OF THE WORLD,

A

SACRED ORATORIO,

BY

JOSEPH HAYDN.

AS PERFORMED BY

THE MUSICAL FUND SOCIETY OF PHILADELPHIA.

WITH

NOTES, CRITICAL AND EXPLANATORY.

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CHARACTERS REPRESENTED.

ANGELS—GABRIEL, URIEL, RAPHAEL.

CHORUS OF ANGELS.

MORTALS—ADAM, EVE.

THE CREATION.

PART I.

GRAND SINFONIA—Descriptive of CHAOS(*a*).

(*a*) The Creation commences with an overture representing Chaos. The ear is struck with a dull and indefinite noise, with inarticulate sounds, with notes destitute of any perceptible melody. Some fragments of agreeable passages are next perceived, but still imperfectly formed, and always deprived of cadence.—*Bombet.*

It commences with all the known instruments, displayed in 23 distinct parts. After these are amalgamated in one tremendous note, a slight motion is made perceptible in the lower parts of the band, to represent the rude masses of nature in a state of chaos. Amidst this turbid modulation, the bassoon is the first that makes an effort to rise, and extricate itself from the cumbrous mass. The sort of motion with which it ascends, communicates a like disposition to the surrounding materials, but which is stifled by the falling of the double basses. In this mingled confusion the clarionet struggles with more success, and the ethereal flutes escape into air. A disposition verging to order is seen and felt, and every resolution would imitate shape and adjustment, but not a concord ensues! After the volcanic eruptions of the drums and trumpets, some arrangement is promised; a precipitation follows of the discordant sounds, and leaves a misty effect.—*Gardiner.*

Certainly a poetic fancy may perceive, or think to perceive, in the wild and extraordinary melodies, and effects of harmony and modulation of this introduction, some resemblance to Ovid's conception of chaotic disorder. The modulations and harmonical combinations of this piece are extremely learned and curious; and, even without being aware of its intention, few could hear it, without being struck by the character of mysterious sublimity which pervades it.—*Graham.*

The feelings of pain and dissatisfaction with which most persons listen to this introductory symphony, are the finest compliment to the ingenuity of its author. His object was to represent the rudeness, the disorganization, the tumult, which we include in the idea of chaos. He has for this purpose avoided every thing, either in harmony or melody, which could give pleasure or repose to the ear. He has indeed produced a series of chords "*without form.*" It is *void* of regular cadence, *void* of a single terminated musical phrase, *void* of melody or subject, and almost *void* even of a concord for the ear to rest upon, till those which preface the declaration of the archangel. Haydn has walked through the darkest mazes of the most abstruse modulation, so as to produce an unformed shapeless piece of music truly characteristic of CHAOS.—*Anonymous.*

RECITATIVE(*b*)—*Raphael.*

In the beginning God created the heaven and earth; and the earth was without form and void(*c*); and darkness was upon the face of the deep.

CHORUS *of Angels.*

And the spirit of God moved upon the face of the waters. And God said(*d*), Let there be light, and there was light(*e*).

RECITATIVE—*Uriel.*

And God saw the light that it was good. And God divided the light from the darkness.

AIR—*Uriel.*

Now vanish before the holy beams, the gloomy dismal shades of dark—the first of day appears—disorder yields to order fair the place—Affrighted(*f*) fled Hell's spirits black in throng—down they sink in the deep of abyss to endless night.

(*b*) RECITATIVE is a species of musical composition allied to both speaking and singing; the offspring of the ecclesiastical chaunt. The performer is not bound by the laws of measure, but, like the orator, gives scope to his talents in elocution. When the voice is merely supported by a piano-forte and violoncello, it is styled *unaccompanied recitative:* when other instruments are introduced, and short instrumental interludes are inserted, for the purpose of expressing particular passions, or enforcing particular sentiments, it is called *accompanied recitative.* In the latter, the instruments are guided by rhythmical rules, but the singer is left unrestrained: he is governed by his own taste and judgment alone.—*Anon.*

It may be proper to remark, that in the recitatives of this Oratorio, the music descriptive of the sentiment invariably *precedes* the words, instead of following them, as is more generally the method.—*A constant recollection of this particular arrangement will much assist the hearer.—Anon.*

(*c*) The critical observer will remark the short symphony which follows these words as highly expressive of uncertainty.—*Graham.*

(*d*) Before this fiat of the Creator, the musician has gradually diminished the chords; the piano still growing softer, as the suspended cadence approaches.—*Bombet.*

(*e*) The burst of the whole orchestra, prepared by the previous gradual fading of the sounds, actually produces upon us the effect of a thousand torches suddenly flashing light into a dark cavern.—*Bombet.*

(*f*) A rapid modulation from E major to C minor, introduces this passage, which is admirably set, and ingeniously supported by a curious imitative accompaniment.

Chorus.

Despairing, cursing, rage attends their rapid fall—a new created world springs up at God's command(*g*).

Recitative—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament, and it was so.—Outrageous storms now dreadfully arose—the clouds are driven like chaff before the wind—By heaven's fire the sky is inflamed, and awful rolls the thunder on high. Now from the clouds in streams descend the reviving showers of rain—the dreary wasteful hail—the light and flaky snow(*h*).

Solo(*i*)—*Gabriel;* and Chorus(*j*) *of Angels.*

The marvellous work beholds amazed, the glorious hierarchy

(*g*) This short Chorus is expressive and full of masterly contrivance. The stern and gloomy character of the music changes at once into mildness, cheerfulness and beauty, at the words "A new created world." This again gives place to the rout and disappearance of infernal spirits, whose terrific interruption is once more relieved by the delightful image of "a new created world," powerfully aided by all the charms of the former melody.—*Graham.*

The faithful angels describe in a fugued passage, the rage of Satan and his accomplices precipitated into an abyss of torments by the hand of Him whom they hate. Here Milton has a rival. Haydn employs profusely all that is disagreeable in the enharmonic genus; horrible discords, strange modulations; while the harshness of the words further increases the horrors of this Chorus. We shudder—but the music begins to describe the beauties of the newly-created earth, the celestial freshness of the first verdure which adorned the world, and our minds are at length tranquillized.—*Bombet.*

(*h*) Perhaps in no one instance has Haydn shown greater skill or made a more serious demand upon the attention of the auditory, than in the small descriptive symphonies which so richly embellish many of the recitatives in this Oratorio. The tempest is increasing during the whole of the first section of the above, and the mighty rush of violins, the blasts of the wind instruments, and appalling roll of the kettle drums, previous to the words "and awful rolls the thunder on high," and the gentle falling notes in a piano tone, previous to "reviving showers of rain," are, as far as music can impress images on the mind, in fine keeping. *Tremando** passages on the violins announce the "dreary wasteful hail," as does the softly dropping of the staccato notes "the light and flaky snow."—*Anon.*

(*i*) The songs of the archangel Gabriel, especially, who is the Coryphæus, display, in the midst of the choruses, uncommon energy and beauty.—*Bombet.*

(*j*) This chorus is very beautiful, simple, and brilliant.—*Graham.*

This chorus is written in what is termed "plain counterpoint;" which is,

* A reiteration of the same notes.

of heaven, and to the ethereal vaults resound the praises of God, and of the second day.

Recitative—*Raphael.*

And God said, "Let the waters under the heavens be gathered together into one place, and let the dry land appear;" and it was so.

And God called the dry land Earth; and the gathering together of the waters called he Sea. And God saw that it was good.

Air(*k*)—*Raphael.*

Rolling in foaming billows, uplifted roars the boisterous sea. Mountains and rocks emerge—their tops into the clouds ascend. Through open plains, outstretching wide, meandering rivers flow. (*l*)Softly purling glides along through silent vales, the limpid brook.

Recitative—*Gabriel.*

And God said, "Let the earth bring forth grass; the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself upon the earth:" and it was so.

Air(*m*)—*Gabriel.*

With verdure clad the fields appear, delightful to the rav-

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that the voice and instruments keep even pace with each other, without the intersection of any fugue subject.—A fugue is a composition, in which the subject or air is given out by one voice or instrument, which is answered by the rest in succession, forming an elaborate maze of modulation, highly honourable to him that is able to produce these master-pieces of harmony, and yielding no small delight to the scientific auditor.—*Anon.*

(*k*) Haydn has imparted to his airs for the bass a character of grace, elegance, suavity and captivation, in the part he assigns to Raphael, in the Creation; which renders that voice the most prominent and striking, as well as the most frequent in that Oratorio.—*Mus. Mag. & Rev.*

One of the airs (the above) is employed to represent the effects of the waters, from the mighty, roaring billows of the agitated sea, to the little brook, which gently murmurs at the bottom of its valley.—*Bombet.*

(*l*) At these words, "Softly purling," &c. there is a soothing kind of pastoral serenity expressed in the accompaniments, which are much enriched by the sustained notes, and simple and harmonious progressions of the horns. —*Graham.*

(*m*) This charming air, introduced by the unaccompanied recitative, is, in

ished sense. By flowers sweet and gay, enhanced is the charming sight.—Here fragrant herbs perfume the air; here shoots the plant of health. By loads of fruit the expanded boughs are pressed—to shady arbours bend the tufty groves—the mountain's brow is crowned with lofty wood.

RECITATIVE—*Uriel.*

And the heavenly host proclaimed the third day—praising God, and saying,

CHORUS(*n*) *of Angels.*

Awake the harp, the lyre awake,
In shouts of joy your voices raise,
In triumph sing the mighty Lord—
For he the heaven and earth hath clothed in stately dress.

RECITATIVE(*o*)—*Uriel.*

And God said, "Let there be lights in the firmament of

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every respect, worthy of its great author. The air throughout is graceful and original, and sustained by delicate and judicious accompaniments.—*Graham.*

This air Haydn had to re-cast three times.—*Bombet.*

(*n*) This chorus commences with a simple but brilliant *thema*. At the words, "For he the heaven and earth," the bass voice gives out a marked subject, which is taken up by the other voices in fugue, and followed out with great skill and ingenuity. In this, as well as in the whole of the Oratorio, and indeed in every full composition of Haydn, the knowledge and judgment of that truly great composer in orchestra effect and polyphonic combination, is conspicuous.—*Graham.*

Perhaps it may not be saying too much, to pronounce this chorus, as to the richness of its composition and grandeur of effect, to be the finest that has appeared since the days of Handel.—*Anon.*

(*o*) The introductory symphony of this recitative opens (*andante pianissimo*) with the flute and first violin; and in the *crescendo*, during which the other instruments gradually enter and rise to *fortissimo*, the hearer's imagination may be permitted to conceive the new and glorious light of the world for the first time slowly and majestically emerging from the cloudy chambers of the East, and at length bursting forth, and pouring a flood of brightness upon the dark bosom of the infant earth.—*Graham.*

Perhaps there is nothing in nature which is capable of being so well represented by sound, as light. The answer of the blind man who, on being asked what idea he had of scarlet, replied, that it was like the sound of a trumpet, is less absurd than may at first be apprehended. It should be observed, that the character of different instruments depends not merely on the acuteness or gravity of their tone, but also on the degree of force with which sounds are produced by them. If, as Sir Isaac Newton supposed, the impulse upon the nerves of the eye, produced by colours, is similar, in kind or degree, to that produced upon the ear by sounds, the impression upon the sensorium,

Heaven, to divide the day from the night, and to give light upon the earth, and let them be for signs and for seasons, and for days and for years"—he made the stars also.

In splendour bright the sun arises now, and darts his rays—a happy, joyful bridegroom—a giant proud and glad to run his measured course.

(*p*)With softer beams and milder light, steals on the silver moon, through silent night.

A numerous host of golden stars fill all the space immense of azure sky ; and the sons of God announced the fourth day, in songs divine, proclaiming thus his power :

Chorus *of Angels.*

(*q*)The heavens are telling the glory of God—the wonders of his works displays the firmament.

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or seat of sensation in the brain, will probably be the same, or so nearly so, that the ideas of the respective external objects will be associated in the mind. According to this theory, the different musical instruments may be characterized by correspondent colours, so as to be fancifully classed in the following manner :

Wind Instruments.		Stringed Instruments.	
Trombone - -	Deep Red.	Violin - -	Pink.
Trumpet - - -	Scarlet.	Viola -	Rose.
Clarionet - -	Orange.	Violoncello -	Red.
Oboe - - -	Yellow.	Double Bass	Deep crimson Red.
Bassoon alto - -	Deep Yellow.		
Flute - - -	Sky Blue.		
Diapason - -	Deeper Blue.		
Double Diapason	Purple.		
Horn - - -	Violet.		

The sinfonia in the Creation, which represents the rising of the sun, is an exemplification of this theory. In the commencement of this piece, our attention is attracted by a soft streaming note from the violins, which is scarcely discernible, till the rays of sound which issue from the second violin, diverge into the chord of the second, to which is gradually imparted a greater fulness of colour, as the violas and violoncellos steal in with expanding harmony.

At the fifth bar, the oboes begin to shed their yellow lustre, while the flute silvers the mounting rays of the violin. As the notes continue ascending to the highest point of brightness, the orange, the scarlet, and the purple unite in the increasing splendour ; and the glorious orb at length appears refulgent with all the brightest beams of harmony.—*Gardiner.*

(*p*) The music given to the passage, " With softer beams and milder light steals on the silver moon," is beautifully expressive of the gentle and tranquil appearance of that planet.—*Graham.*

(*q*) The nearest approach to Handel's sublimity, in the works of any subsequent composer, may be discerned in "The heavens are telling the glory of

TRIO.—The day that is coming speaks the day(*r*) ;—the night that is gone, the following night.

CHORUS.—The heavens are telling, &c. &c.

TRIO.—Through all the lands resounds the word, never unperceived, ever understood.

CHORUS.—The heavens are telling, &c. &c.

God," by the immortal Haydn: a chorus which may fairly dispute the palm with almost any composition that has ever yet been produced.—*Burgh.*

(*r*) "The night that is gone," is a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades this chorus, which towards the close rises rapidly to a climax of astonishing power and grandeur. Here, indeed, every thing conspires to "tell the glory of God," in a language of sublimity which shakes the frame and makes the very soul tremble.—*Graham.*

A charming harmonic artifice is observable towards the close of this chorus. When arrived at the cadence (or seemingly concluding strain), Haydn does not arrest the orchestra, as is sometimes the case in his symphonies, but falls into modulations ascending by semitones. The transitions are reinforced by sonorous chords, which seem at every bar to announce the conclusion, so much desired by the ear, but which is always delayed by some unexpected modulation. Our astonishment increases with our impatience; and, when the final cadence at length arrives, it is saluted with a general burst of applause.—*Bombet.*

No one understood contrast better than Haydn: the previous seemingly tedious continuation of discordant passages, with an almost "out of tune" effect, renders the concluding concords peculiarly brilliant and effective.—*Anon.*

END OF PART I.

PART II.

INTRODUCTORY SYMPHONY.

RECITATIVE—*Gabriel.*

And God said, "Let the waters bring forth abundantly, the moving creature that hath life, and fowl that may fly above the earth, in the open firmament of heaven."

AIR(*a*)—*Gabriel.*

On mighty wings uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun; his welcome bids to morn the merry lark, and cooing calls the tender dove his mate; from every bush and grove resound the nightingale's delightful notes—no grief affected yet her breast, nor to a mournful tale were turned her soft enchanting lays.

RECITATIVE—*Raphael.*

And God created great whales, and every living creature that moveth; and God blessed them, saying(*b*), "Be fruitful all and multiply. Ye winged tribes, be multiplied, and sing on every tree. Multiply, ye finny tribes, and fill each watery deep. Be

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(*a*) This air is replete with varied beauties, springing from Haydn's rich and cultivated imagination.—*Graham.*

The different characters of this air well represent the audacious eagle, which, just created, seems to spurn the earth and dart towards the sun, the gaiety of the lark, the amorous doves, and lastly, the plaintive nightingale. The accents of the songstress of the night are imitated in a manner as near to nature as possible.—*Bombet.*

(*b*) At the passage "be fruitful all and multiply," an adagio is introduced of a grave and severe character, calculated to please those who are accustomed to the ecclesiastical style.—*Graham.*

fruitful, grow, and multiply; and in your God and Lord rejoice." And the angels struck their immortal harps, and the wonders of the fifth day sung.

TERZETTO(*c*)—*Gabriel, Uriel and Raphael.*

Gabriel. Most beautiful appear, with verdure young adorned, the gently sloping hills. Their narrow sinuous veins distil in crystal drops the fountains fresh and bright.

Uriel. In lofty circles play and hover through the sky, the cheerful host of birds. And in the flying whirl their glittering plumes are dyed, as rainbows by the sun.

Raphael. See, sporting on the waves, in numerous shoals, the finny tribes—so playfully they move a thousand ways around. (*d*)Upheaved from the deep, the immense leviathan sports on the foamy wave.

TRIO and CHORUS.

How many are thy works, O God!
Who can their numbers tell?
The Lord is great in mighty power;
And he shall reign for evermore.

RECITATIVE(*e*)—*Raphael.*

And God said, "Let the earth bring forth the living crea-

(*c*) This is a most delightful and interesting composition: the subject is flowing and elegant, of a pastoral nature; and the accompaniments are rich and masterly.—*Graham.*

(*d*) There are some effective and ingenious imitative passages in the accompaniments; for example, "Upheaved from the deep, the immense leviathan," where the motion of this gigantic creature is attempted to be expressed in the bass.—*Graham.*

The lashing of the tail of this monster, and the dashing of the spray, are admirably given by sonorous flourishes which start from the double basses.—*Gardiner.*

(*e*) Nothing that the art contains is to be compared, for various and beautiful description, with the recitative, in which the creation of the beasts is related. It begins with the lion, where the music is made to fall on a deep unexpected note, so as to imitate the tremendous roar of the animal: next, "the sudden leaps of the flexible tiger" are depicted in rapid flights, by the stringed instruments: and "The nimble stag," in a *presto* which succeeds. By the accent here given, the notes are ingeniously made to bound, as it were, in short convulsive steps, which admirably represent the light motions of that graceful animal. "The flying steed" follows next, and affords a fur-

ture after his kind; cattle and creeping things, and beasts of the earth, after their kind."—Straight opening her fertile womb, the earth obeyed the word, and teemed with creatures numberless, in perfect form and fully grown.

Loudly roaring stands the noble lion. In sudden leaps the flexible tiger appears. The graceful stag bears up his branching horns. With flying mane and fiery look, impatient neighs the sprightly steed. The cattle in herds already seek their food, on fields and meadows green: and o'er the ground, like plants, are spread the fleecy, meek, and bleating flock.

Unnumbered as the sands, in swarms arose the host of insects. In slow extension, creeps, with sinuous trace, the worm.

AIR(*f*)—*Raphael.*

Now heaven in fullest glory shines: Earth smiles in all her rich attire: the air is filled with flying fowl: the water swelled with shoals of fish: by heavy beasts the ground is trod: but all the work was not complete. There wanted yet that wondrous being, that grateful should God's power advance—with heart and voice his goodness praise.

RECITATIVE(*g*)—*Uriel.*

And God created man in his own image; in the image of

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ther illustration of the power of accent. The music is made to prance; and in a darting flourish, which is affixed to this vigorous passage, the snorting of the noble courser is well conveyed.

As sudden changes in measure and sound constitute one of the greatest beauties in music, the author, in this part of the recitative, has introduced a transition which captivates us. To the rude strokes and sudden jerks of the former strains, succeeds a gentle and placid movement, which depicts the cattle going out "to feed in meadows green." The flute and bassoon begin this pastoral strain, which expresses, by its gentleness, the slow-moving fleecy flocks; when, on a sudden, there arises a flutter of tremulous sounds, announcing "the whirl of a host of insects," from which we fall into a slow-moving line of harmony, to represent, "In long dimensions creeps, with sinuous trace, the worm." All these striking imitations are found within the compass of a single recitative. To what author can we turn for its parallel? —*Graham.*

(*f*) The fine air which follows is rich in its accompaniments, which employ the full force of the orchestra, even to the drums and trumpets, and is another proof of the interest Haydn took in all that relates to the bass voice in this Oratorio.—*Anon.*

(*g*) This unaccompanied recitative is dignified and expressive.

God created he him; male and female created he them, and breathed into them the breath of life: and man became a living soul.

AIR(*h*)—*Uriel.*

In native worth and honour clad,
With beauty, courage, strength adorn'd,
To Heaven erect and tall,
He stands a man, the Lord and King of nature all.

The large and arched front sublime,
Of wisdom deep declared the seat,
And in his eyes, with brightness shines
The soul—the breath and image of his God.

With fondness leans upon his breast,
The partner for him form'd—
A woman fair, a graceful spouse.

Her softly smiling virgin looks,
Of flowery spring the mirror,
Bespeak him love, and joy, and bliss(*i*).

RECITATIVE—*Raphael.*

And God saw every thing that he had made, and behold, it

(*h*) This air is very beautiful in its subject, and rich in ingenious combination and learned modulation. The words of this air will not fail to recall to the memory of the poetical reader Milton's beautiful description of Adam and Eve, when first discovered by Satan in Paradise.

Among the many sublime effects of Omnipotence which Creation presents to us, there is no one which addresses itself more forcibly and more affectingly to the mind, than the formation of our first parents. The indescribable emotions which arise from a contemplation of their perfect innocence and happiness, and their immediate intercourse with the Supreme Being, soon give way to a train of sombre and melancholy reflections, which trace the footsteps of fallen man when expelled from Paradise, and heavily laden with the curse of his Creator; the birth and dominion of the hideous forms of Sin and Death, and the gradual abasement of mankind till their general destruction by the deluge.

Upon the dark and troubled current of thought, which, following the devious course of Noah's descendants, is lost in the vast abyss of futurity, the rays of the promised Star arising in the East, shed a steady and inspiring light, awakening new hopes and expectations of human improvement and happiness.—*Graham.*

(*i*) Cherubini has copied the subject of this air into his ode on the death of Haydn.

was very good. And the heavenly choir celebrate the close of the sixth day in songs divine.

CHORUS *of Angels*(*j*).

Achieved is the glorious work;
The Lord beholds it, and is pleas'd;
In lofty strains let us rejoice—
Our song let be, the praise of God.

DUO(*k*)—*Gabriel and Uriel.*

On thee each living soul waits; from thee, O Lord, they seek their food. Thou openest thy hand, and sated all things are.

SOLO—*Raphael.*

But when from them thy face is hid, with sudden terror they are struck. Thou takest their breath away—they vanish into dust.

(*j*) This chorus is spirited and masterly. At the 8th bar, a fugue subject is given out, and carried on with great ability.—*Graham.*

(*k*) Haydn has not only drawn from the several instruments their peculiar language, but has grouped them into classes for purposes entirely new; of which this trio is a remarkable example. The symphony opens with a flute, two clarionets, two bassoons and two horns, mingling in a melody, so full and delicious, as to produce that sated effect which the words demand. The violas, violoncellos, and double basses, follow in a separate band, and gradually sink into the depths of the darkest melody to express, "But when from them thy face is hid."—At the words, "With sudden terror they are struck," a sensation of peculiar force is produced by a singular junction of time and accent.

"Thou takest their breath away;
They vanish into dust,"

is so forcible and commanding, that we almost doubt whether it is the sound of strings that we have heard. At the passage, "Life with vigour fresh returns," all contrariety is banished, and the different bands coalesce with a smoothness which produces "new force and new delight." All these novelties result from that knowledge of the characteristic powers of the several instruments which Haydn was the first to discover.—*Gardiner.*

The music of the above possesses a high glow of devotional feeling.—*Mus. Mag. & Rev.*

The duett is in a style of uncommon richness and beauty. The solo, "But when from them," &c., is truly noble in conception, and admirable in expression. The judicious and impressive modulation here cannot be too much admired. At the words, "Thou lettest thy breath," &c., the subject is resumed and formed into a Trio with great judgment and effect. This Trio closes with a short symphony, conducting the modulation back to the key of the chorus.

TRIO—*Gabriel, Uriel and Raphael.*

Thou lettest thy breath go forth again, and life, with vigour fresh, returns. Revived earth unfolds new force and new delight.

CHORUS *of Angels(l).*

Achieved is the glorious work; our song let be the praise of God. Glory to his name forever: he sole on high exalted reigns. Alleluia! Alleluia!!

(*l*) The chorus is recommenced with great effect, while the nerves yet vibrate with the delightful impression of the Trio.—The chorus soon presents a new fugue subject, ingeniously combined with a second subject, which consists of a passage formerly used in the accompaniment. The fugue is carried on with great fire and science; the employment of the orchestra is admirable, and the whole chorus is wound up in a most masterly and magnificent manner.—*Graham.*

A fine stroke of genius is observable in this chorus, which is, in part, a repetition of the foregoing one.—There, after four bars of fine symphony, in a style truly Handelian*, the chorus bursts forth in full grandeur: here, the same symphony commences, but, before one half of the very first bar is exhausted, the Angels, with a seemingly holy impatience to recommence the praise of their Almighty King, burst simultaneously with all splendour into their full choral song. Again; in the first instance only four syllables in a bar are employed: here the time is accelerated to double the quickness of the former, by the subject being given out in quavers, and employing at the rate of eight syllables in a bar; finely picturing to our senses the eager zeal of those pure, happy intelligences, to pour forth their Alleluias to the great Creator of a new formed world.—*Anon.*

* Haydn was accustomed to say, "Handel knows best of all of us what is capable of producing a great effect. When he chooses, he strikes like the thunderbolt."—One day at Prince Schwartzenberg's, when Handel's Oratorio of Messiah was performed, upon expressing my admiration of one of the sublime choruses of that work, Haydn said to me thoughtfully, "This man is the father of us all."—*Bombet.*

END OF PART II.

PART III.

SINFONIA.—Flutes and Horns(*a*).

RECITATIVE—*Uriel.*

In rosy mantle appears, by melody awaked, the morning young and fair.

From heaven's celestial vaults pure harmony descends on ravished earth.—Behold the blissful pair, where hand in hand they go: their tender looks express what feel their grateful hearts.

A louder praise of God their lips shall utter soon;
Then let our voices ring, united with their song.

DUO(*b*)—*Adam and Eve.*

By thee, with bliss, O bounteous Lord,
The heaven and earth are stored;
This world, so great, so wonderful,
Thy mighty hand has framed.

(*a*) The sinfonia, which announces the "morning young and fair," is performed by a celestial band of flutes and horns, aided by the soft pizzicato* of the stringed instruments.—*Gardiner.*

The third part of this Oratorio is introduced by a delightful symphony for three flutes, sustained by horns and stringed instruments, and full of feeling and delicacy.—*Graham.*

This truly beautiful Recitative may, without impropriety, be termed an *aria parlante*, a style that partakes both of air and recitative.—*Anon.*

The four first bars of the symphony for the three flutes soli, are brought in with charming effect before the words "From heaven's celestial vaults," and fragments of the same theme are occasionally heard during the continuation of the Recitative.—*Graham.*

(*b*) This short and beautiful Duo precedes the very effective Chorus in simple counterpoint.—*Graham.*

The distant effect of the responsive choir gives us an idea of space, ampli-

* The playing the notes on the Violins, Violas, and Violoncellos, with the fingers instead of the bow—in imitation of the harp.

CHORUS *of Angels.*

For ever blessed be his power ;
His name be ever magnified.

SOLO—*Adam*(*c*).

Of stars the fairest, O how sweet
Thy smile at dawning morn ;
How brightenest thou, O Sun, the day,
Thou eye and lord of all.

CHORUS *of Angels.*

Proclaim in your extended course,
The Almighty power and praise of God.

SOLO—*Eve*(*d*).

And thou that rulest the starry night,
And all ye starry host,
Spread wide and every where his praise,
In choral songs about.

SOLO—*Adam.*

Ye strong and cumbrous elements,
Who ceaseless changes make,
Ye dusky mists and dewy streams,
Who rise and fall through the air ;

DUO and CHORUS.

Resound the praise of God our Lord.
Great is his name, and great his might.

SOLO—*Eve*(*e*).

Ye purling fountains, tune his praise,

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tude, which nothing but soft music can produce. It is like that misty atmosphere which artists in painting introduce, for the same purpose, in their designs.—*Gardiner.*

(*c*) "Of stars the fairest," for a bass voice (*Adam*), is remarkable for the beautiful flow of the melody, and the appropriate texture of the accompaniments. The short chorus, "Proclaim," &c., is simple and judicious.—*Graham.*

(*d*) The last fragment of chorus is finely contrasted by the soprano voice (*Eve*) which flows peacefully along, and introduces a bass solo (*Adam*) supported by highly ingenious accompaniments, followed by another beautiful short chorus, "Resound his praise," &c.—*Graham.*

(*e*) "Ye purling fountains," is given to the soprano voice (*Eve*) in the

And wave your tops, ye pines ;
Ye plants, exhale—ye flowers, breathe
To him your balmy scent.

Solo—*Adam.*

Ye that on mountains stately tread,
And ye that lowly creep ;
Ye too that sing at heaven's gate,
And ye that swim the stream—

Chorus *of Angels.*

Ye living souls extol the Lord ;
Him celebrate—him magnify.

Duo—*Adam and Eve*(*f*).

Ye valleys, hills, and shady woods,
Our raptured notes ye hear ;
From morn to even shall ye repeat
Our grateful hymns of praise.

Chorus *of Angels.*

Hail ! bounteous Lord, Almighty, hail !
Thy word called forth this wondrous frame—
Thy power both heaven and earth adore—
We praise thee now and evermore.

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former predominant and grateful melody, but in a different key, and with varied accompaniments. The passage "Ye that on mountains," for the bass voice, is striking in modulation and in effect. In the short chorus which follows, "Ye living souls," the abrupt and highly emphatical chords given to the words *Ye* and *Him*, are quite electrical. Here, as in all other cases, Haydn's judgment is manifest. He does not, like many composers, put forth all his strength at first, and sink into languor and tediousness, before he has finished his work ; but wisely reserves his strongest effects for the time when the attention of his hearers may begin to relax, and then, by a few flashes of Promethean fire, or some manifestations of gigantic power, delights the vigilant and awakens the inattentive.—*Graham.*

(*f*) The ever pleasing melody* again appears in the Duet between Adam and Eve, "Ye valleys," followed by the chorus, "Hail ! bounteous Lord," which is very effective. At the words "Almighty, hail," and "we praise thee now," the combined power of the orchestra is judiciously used. "Thy power," &c., is set with forcible effect ; and, on the repetition of these words, the two lower and two higher voices entering successively *piano*, with their accompaniment, and the instantaneous *tutti*†, *fortissimo*, at the word "Heaven," is a masterly idea.—*Graham.*

* There is a dignified humility in all the short solos appropriated to Adam, and a sweet pastoral simplicity in those relating to Eve, that are truly enchanting.—*Anon.*

† The whole force of the orchestra or band.

RECITATIVE—*Adam.*

Our duty we've performed now,
In offering up to God our thanks:
Now follow me, dear partner of my life;
Thy guide I'll be; and every step
Shall pour delights into thy breast,
Show wonders everywhere.
Then mayest thou feel and know
The high degree of bliss the Lord allots to us;
And with devoted heart his bounty celebrate.
Come, follow me—thy guide I'll be.

RECITATIVE—*Eve.*

O thou for whom I am!
My help, my shield, my all;
Thy will is law to me.
So God our Lord ordains;
And from obedience grow my pride and happiness.

DUO—*Adam and Eve*(*g*).

Adam. Graceful consort, at thy side,
Softly flow the golden hours;

(*g*) This exquisite Duet, so "polished in melody and rich in harmony," forms a noble climax, as it respects the *voce principali*, to the splendid treat Haydn has furnished us with, in this noble, and perhaps greatest effort of his genius. How flowing, how vocal, how eminently graceful is the whole of the first movement in slow time: with what singular beauty, and with what breathing notes, does each voice glide into its particular solo! Surely it may not be saying too much, to pronounce "Graceful consort" the finest piece of vocal harmony since the splendid days that produced, "I know that my Redeemer liveth," and "Angels ever bright and fair." It is truly in what profound critics term the "great style,"—that is, a style, the performance of which depends upon something deeper than florid graces or rapid execution. It requires a singer of deep thought, sound science, perfect knowledge of the author, a rich toned voice, with a polished, refined, but perfectly chaste style of singing, with very little ornament, and that of the purest kind, and in perfect character with the air. It requires, in fact, a high state of musical feeling, combined with great skill.—Thus many professional or amateur singers, that may deservedly be the delight of an audience, or the private circle of friends, for their elegant taste and neat execution, would yet sink under the massive grandeur of "Father of Heaven," by Handel, "Mad Bess," by Purcell, and "Ariana a Naxos," by Haydn*.

While speaking of the great style, it may be proper to add, that the whole of the music in the present Oratorio, in the oratorios of Handel, the *Stabat Mater* of Pergolesi, and the first rate songs in the serious Italian operas are in the great style; a style that, to be produced, executed, or appreciated as it

* A grand Cantata by Haydn, the copies of which are very scarce. It is for one voice, in alternate Recitative and Air, and abounds in beauties of the very highest class. It does not sink in comparison with any thing, even in the present grand mass of rich harmony and polished melody.

Every moment brings new rapture ;
Every care is lulled to rest.

Eve. Spouse adored, at thy side
Purest joys o'erflow the heart.
Life, and all I am, is thine :
My reward thy love shall be.

Adam(*h*). The dew-dropping morn ! O how it quickens all,

Eve. The coolness of evening! O how it all restores.

Adam. How grateful is of fruits the savour sweet.

Eve. How pleasing is of fragrant bloom the smell.

Both. But, without thee, what is to me the morning dew,
The breath of even, the savoury fruit, the fragrant bloom.
With thee is every joy enhanced ;
With thee delight is ever new ;
With thee is life incessant bliss :
Thine, thine it whole shall be.

Chorus.

Praise Jehovah, all ye voices,
Praise him, all created nature !
Celebrate his power and glory ;
Let his name resound on high !
Jehovah's praise shall sound for evermore.
The Lord is great—his praise shall ever last.

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deserves, requires an unusual elevation of musical sentiment in him that composes, those who perform, and those who listen.—*Anon.*

(*h*) The "dew-dropping morn," is introducced by an inspiring strain from the French horns, which breathes the freshness of that sweet hour of prime. —*Gardiner.*

The latter part of this truly classical composition being in allegro time, embellished by strains of an inspiring nature, yet free from all commonplace lightness, is a fine contrast to the soul-moving adagio with which it commences.—*Anon.*

THE END.